

**EDWARD'S ANXIETY TO PROTECT HIS LOVE IN
CATHERINE HARDWICK'S *TWILIGHT* MOVIE (2008):
A PSYCHOANALYTIC APPROACH**



RESEARCH PAPER

**Submitted as Partial Fulfillment of the Requirements
for Getting Bachelor Degree of Education
in English Department**

by

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**SCHOOL OF TEACHER TRAINING AND EDUCATION
MUHAMMADIYAH UNIVERSITY OF SURAKARTA
2010**

APPROVAL

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TESTIMONY

I hereby assert that there is no plagiarism in this research paper. There is no other work that has been submitted to obtain the bachelor degree and as far as I am concerned there is no opinion that has been written or published before, except the written references which are referred in this paper and mentioned in the bibliography.

If any incorrectness is proved in the future dealing with my statement above, I will be fully responsible.

Surakarta, Desember 2009

The writer

NOOR SYAMSIYAH K.

MOTTO

*We've got to have a dream
If we're going to make a dream come true.
(Denis Waitley)*

“Barang siapa takut menghadapi persoalan sebenarnya
takut pada kemajuan.”

“Kesalahan yang pernah diperbuat,
janganlah terulang kembali
dan jadikanlah sebagai
suatu pelajaran yang berharga.”

*Barang siapa yang bersungguh- sungguh pasti bisa.
(The writer)*

DEDICATION

Hearted dedicated to:

Allah SWT, The have of everything

Prophet Muhammad SAW, my inspiration

My beloved father 'Amin.SPd' who is rest in peace in the heaven

My beloved Mother 'Supri Istiyani'

My beloved Grandmother

My beloved brother and sister 'ABDUS SHOMAD NOOR', 'VERTYE NOOR

KHASANAH' and 'ENDAH GARITA NOOR ROHMAH'

My beloved Lukman Haruna darling

My beloved big family in polokarto and semanggi

All of my friends in English Department '06 especially A Class

All of USFERS

All Evening's personnel

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The writer is fully aware this work cannot be separated from other people’s help and guidance. Therefore, in this opportunity, she would like to express her gratitude and appreciation to:

1. The first consultant Dewi Candraningrum, Dr.Phil as the first consultant who always gives permission, guidance, information, and corrections during the arrangement of this research paper
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*She will never be able to pay for the entire thing that they give to her.
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For all she can present nothing but the deepest thank and she hopes Allah SWT will bless all of you. She is really aware this research paper is far from being perfect. Therefore, she hopes it can evoke some criticism for improvement. Hopefully, this research paper will be useful for those who want to analyze Catherine Hardwick's *Twilight* and can increase the reader's knowledge related to literary works.

Surakarta, Desember 2009

The Writer

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SUMMARY

NOOR SYAMSIYAH KURNIAWATY. A.320 060 038. EDWARD'S ANXIETY TO PROTECT HIS LOVE IN CATHERINE HARDWICK'S *TWILIGHT* MOVIE (2008): A PSYCHOANALYTIC APPROACH. RESEARCH PAPER. MUHAMMADIYAH UNIVERSITY OF SURAKARTA. 2010.

The major problem of this study is how anxiety is reflected in the major character's personality. The aim of this study is to analyze Catherine Hardwick *Twilight* based on the structural elements and the development of personality of the major character based on Psychoanalytic Approach. This study focuses on the major character, namely Edward.

The benefit of this study is to give additional information which can be used by the other literature researchers who are interested in analyzing this play. This study uses two data sources, namely primary and secondary data source. The primary data source is the manuscript of the play itself, while the secondary data are taken from some information needed. The method of data collection is qualitative method.

Based on the analysis, the outcome of this study shows that the problem of major character encounters causes the conflict of his mental condition. Then, it develops to become anxiety and influences him to do some ways to escape from it. Then his ways are not effective to overcome the problem because finally he can not always in side and protect his love.

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CHAPTER I

INTRODUCTION

A. Background of the Study

Each person is unique individually, with his problem and different experience in his life. Many problems exist and could make people uncomfortable, and feel anxious. Their experience can be happiness, sadness, hesitation and anxiety. Occasionally, people are capable of solving the problem rationally but in certain way, they cannot. The people will disclose falsehood. The people have capability to create feeling and thought. The composition of their feeling and thought are not static but changeable. One of the problems is love. It is sensitive problem to the people. Because of love, the people can feel happy, unhappy, hesitation and anxiety. Those make people live differently.

A screenplay for *twilight* 2008 was written by Stephanie Mayer and has been adapted into a film by Summit Entertainment. The film was directed by Catherine Hardwick, with Kristen Stewart and Robert Pattinson in the leading roles of Isabella Swan and Edward Cullen, respectively. The *Twilight* novels have sold over 42 million copies worldwide translations into 37 different languages around the globe. The movie was released in the United State on November 21, 2008. *Twilight: The Complete Illustrated Movie Companion*, written by Mark Cotta Vaz, was released October 28. On November 22, 2008, following the box office success of *Twilight*, Summit Entertainment confirmed a sequel based on the

second book in the series, *New Moon*. Despite *Twilight* popularity, the books have received much criticism. Laura Miller of salon.com noted that “the character, such as they are, are stripped down to a minimum, lacking the texture and idiosyncrasies of actual people”, and said that “*Twilight* would be a lot more than appearances if it didn’t harp so incessantly on Edward’s superficial splendors.” Natalie Pompillo of the Philadelphia Inquirer criticized Meyer’s writing, noting, “Bella is often struck by Edward’s beauty and icy perfection, to the point where I want to say, ‘we get it. She thinks he is hot. Move along.’ The author loves adjectives, adverb, and any word that can stretch out a sentence.”

Catherine Hardwick (born Helen Catherine; October 21, 1955) is an American production designer and film director. Her work include the independent film *Thirteen*, which she co-wrote with one of the film’s co-stars Nikki reed, the Biblically-themed *The Nativity Story*, and the vampire film *Twilight*. The opening weeknd of *Twilight* was the biggest opening ever for a female director. Hardwick was born in Cameron, Texas, the daughter of Jamee Alberta and John Benjamin Hardwick. She grew up in McAllen, texas and was raised in the Presbyterian denomination. While at UCLA film school during the 1980s, Hardwick made an award-winning short, *Puppy Does the Gumbo* Hardwick began her career as an architect. She spent most of the 1990s as a production designer, working on such film as *Tombstone* (1993), *tank girl* (1995), *2 days in Valley* (1996), *The Newton Boys* (1998) and *Three Kings* (1999) the following year, she collaborated with director/screenwriter Cameron Crower and

actor/producer Tom Cruise on *Vanilla Sky* (2001). The latter two films are notable for their original use of color manipulation technique to complement the narrative. Hardwick first foray into film direction was with the award-winning *thirteen* (2003). Hardwick and fourteen-year-old Nikki Reed collaborated in writing a movie that would reflect Reed's teenage experiences. They completed the script in six day. Evan Rachel wood was contracted to star in the movie alongside Reed. Hardwick went on to direct *Lord of dog town* (2005), fictionalized account of skateboarding culture. The film is loosely base on the documentary *Dog town and Z-Boys* by Stacy Peralta. In 2006, harwick directed the biblical film *The Nativity Story* for New Line Cinema. The film was released on December 1, 2006. In 2008, she directed the film adaptation of Stephanie Meyer bestselling book, *Twilight*. The film is the first in a planned series produced by Summit Entertainment based on Mayer's four-book series; amid rumor of a rocky relationship with Hardwick, Summit Entertainment announced that she will not direct the upcoming sequel, *New Moon*.

Stephanie Meyer (born December 24, 1973) is an America author; known for her vampire romance series *Twilight*. The *Twilight* novels have sold over 42 million copies worldwide, with translation into 37 different languages around the globe. The film adapted of *Twilight* was released domestically on November 21, 2008. Meyer is also the author of the adult science-fiction novel *The Host*. Meyer was named *USA Today's* "Author of the year" in 2008. She was also the biggest selling author of the year, having sold over 22 million books in 2008 alone; with

Twilight being the bestseller book of the year Stephanie Meyer was born in Harford, Connecticut, to Stephen and Candy Morgan. She grew up in Phoenix, Arizona, with five siblings: Seth, Emily, Jacob, Paul and Heidi. She attended Chaparral High School in Scottsdale, Arizona and Brigham Young University in Provo, Utah, where she received B.A. in English in 1995. Meyer, a member of The Church of Jesus Christ of Latter-day Saints, met her husband Christian, nicknamed “Pancho” when she was growing up in Arizona and married him in 1994. Together they have three sons: Gabe, Seth, Eli. Following the success of *twilight* (2005), Meyer expanded the story into a series with three more books: *New Moon* (2006), *Eclipse* (2007), and *Braking Dawn* (2008). In its first week after publication, the first sequel, *New Moon*, debuted at #5 on the *New York Times* best seller list for Children’s Chapter Books, and in its second week rose to the #1 position, where it remained for the next eleven weeks. In total, it spent over 50 weeks on the list. After the release of *Eclipse*, the first three “Twilight” books spent a combined 143 week on the *New York Times* Best Seller list. The fourth installment of the *Twilight* series, *Braking Down* was released with an initial print run of 3.7 million copies. Over 1.3 million copies were sold on the first day alone, setting a record in first-day sales performance for the Hachette Book Group USA. The novel also won Meyer her first British Book Award, despite competition with JK Rowling’s *The Tales of Beedle the Bard*. The series as a whole has sold over 42 million copies worldwide in 37 countries. In 2008, the four books of the series claimed

the top four spots on *USA Today*'s years-end bestseller list, making Meyer the first author to ever achieve this feat and the bestselling author of the year.

When seventeen year-old Bella Swan leaves sunny Arizona to live with her father in the small and gloomy Pacific North-West town of Forks she does not expect to like it. After all she has made excuses not to go there enough times over the past few years. If living in Forks, with its constant mist and rain, was not bad enough she will have to make a whole new set of friends and settle into a new school. Bella soon makes some new friends at school but when she sees a boy called Edward Cullen sitting with his brothers and sisters in the cafeteria she is instantly intrigued. Edward is stunningly attractive, almost inhumanly beautiful, and yet he is an outsider too. Although Edward and his family have lived in Forks for two years they have never really been accepted by the townsfolk. At first Edward is aloof, sometimes it almost seems like he can not stand to be in the same room as her, but eventually they strike up an unlikely friendship. Even as Bella falls hopelessly and irrevocably in love with Edward, she still can not work out exactly what makes him so different to everyone else. On a trip to the beach, Bella is told of the local legend about the "cold ones", a group of blood drinkers who have sworn off hunting humans but are still not welcome on Indian land because vampires are not to be trusted. Realizing Edward is vampire changes nothing for Bella; she knows that she still loves him even if he is not human. Edward and his whole family are vampires. Edward himself was made a vampire when he was seventeen years-old, although that was at the end of World War I. For Edward his

love for Bella is both a delight and a torment. A delight because she is the first person he has loved since he was made a vampire. A torment because although he has sworn off human blood and only hunts animals the craving for human blood never truly leaves him and the very scent of her also stirs his hunger for blood.

The *Twilight* 2008 movie by Catherine Hardwicke is an interesting movie. The writer discovers three reasons why choosing this movie. The first reason is *Twilight* is a unique movie. It means that the conflict which appears in this movie faced by the character reveals the conflict among other vampires. The second reason is this movie is simple. This movie uses a good plot. It tells about a human who falls in love with a vampire. So it is easy to the writer to understand the story. The third reason is the climax from the story in the movie is very detail. The lover feels on taking a part in the vampire conflict. The fourth reason is challenging. The writer unblod several aspects and many interesting characters in this movie that are challenge to be explored.

Stimulated by all of facts clarified above, the writer proposes a psychoanalytic approach to study about the major character's anxiety using Sigmund Freud's psychoanalytic theory and entitles this research paper: Edward's Anxiety to Protect is Love in Catherine Hardwick *Twilight* Movie 2008: A Psychoanalytic Approach.

B. Literature Review

The twilight in Catherine movie is an interesting movie. As far as writer concerns, the research on the movie has been conducted by two researchers.

First study is from Emily Reynolds. She is student in Brigham young University. She writes about Twilight to finish her thesis of Master of Art. Her thesis title is *Screams, Vampires, Werewolves and Autographs: An Exploration of the Twilight Phenomenon* (2009). Emily studies about same phenomenon that happens if a novel is adapted to be a movie. In her thesis, Emily studies about novel *twilight* especially, but in the content of her thesis, she gives example some movies before *Twilight* that had been adapted to be a movie. There are *Austen's Pride and Prejudice*, *Shakespeare's Romeo and Juliet*, *Dumas's the Count of Monte Cristo* that well-know as classics movie, *Lord of the rings* and *Rowling's Harry Potter*, too. In this case, media is very influential toward phenomenon that happens in the environment. In the reality, the emergence of movies that are adapted from novels may change the social perspective. Over of them, *lord of the rings*, becomes a trend for society who observes it. Consequently *Harry potter* becomes a standard of pop culture for its fans.

Further the result from the study is indirectly proved that most phenomenon on *twilight* movie appears in the environment, mostly in teenagers. Fans find everything that has sequence between the novel, movies and also the characters. Moreover, they make a club special for *Twilighters*. They also make many stickers and T-shirt that contain with the characters' name. Some of them

make a match team between Edward's team and Jacob's team, concerning with the characters who compete to get beloved Bella.

Emily uses sociological approach in her study. She also uses qualitative measures.

The second study is from Edwin B Arnaudin. He is a student in the University of North Carolina at Chapel Hill. His study has a title *Mormon vampires: the Twilight saga and Religious Literacy* (2008). Edwin studies about the relationship between the Mormon faith and Stephanie Meyer's *Twilight*. He wants to know about Stephanie Meyer's religion perspective through her written text in the novel. And the result of this study is the limitations of Stephanie Meyer's religion as seen through her writing are thoroughly explored, revealing the unique boundaries through which her beliefs force her to work. By abstaining from explicitly mentioning aspect of Mormon doctrine, Stephanie Meyer nevertheless creates imaginative characters and scenario, though the resulting texts still carry an undeniable and inescapable air of Latter-day Saint value.

Different from two previous researchers, this study focuses on the personality Edward's, one of the major characters in this movie using a Psychoanalytic approach. In this study the researcher gives a title "Edward's Anxiety to protect his love in Catherine Hardwicke *Twilight* Movie A Psychoanalytic Approach."

C. Problem Statement

Based on the background of the choosing the subject above, the problem is “How is Edward’s Anxiety to protect his love reflected in Catherine Hardwick *Twilight* movie?”

D. Limitation of the Study

In this study, the writer only analyzes the anxiety of the major characters, which appears using a psychoanalytic approach.

E. Objective of the Study

The objectives of the study are:

1. To analyze the structural element of *Twilight* movie.
2. To analyze the anxiety of the major character using a psychoanalytic approach.

F. Benefit of the Study

The benefits expected from this study are as follows:

1. Theoretical Benefit

The result of this study is expected to be able to give theoretical contribution in literary study, particularly psychoanalytic study in Catherine Hardwick.

2. Practical Benefit

This research is expected to be able to give deeper understanding for the researcher about contents of the movie that consists of structural elements which is viewed from psychoanalysis.

G. Research Method

1. Type of the Research

In this research the writer uses descriptive qualitative method

2. Object of the Study

The object of the study is the movie *Twilight*. This movie is directed by Catherine Hardwicke and the writer by Stephanie Meyer.

3. Type of the Data and the Data Source

In this research the writer classifies the data source into two categories namely primary and secondary data sources.

a. Primary data

The primary data source of the study is movie *Twilight* directed by Catherine Hardwicke and the writer by Stephanie Meyer.

b. Secondary data

The writer takes the secondary data source from many sources as references, author's biography, criticisms in relation to the problems and material related to the study whether picking up from books or internet.

4. Technique of the Data Collection

In this case, the writer uses two techniques of collecting data

a. Observation

This step is used to make the analysis by watching the movie repeatedly to get understanding about this movie.

b. Library research

There are some procedures in library research, they are:

- 1) Watching the movie repeatedly and understanding about this movie.
- 2) Finding out the important data and identifying the relevant elements.
- 3) Taking notes.
- 4) Arranging data into several parts based on its classification.
- 5) Developing data to get the last result.

5. Technique of the Data Analysis

The data are analyzed by using descriptive qualitative analysis and analyzing the structural elements of the movie.

H. Research of organization

This research consists of five chapters. *Chapter I* is Introduction, which consists of background, literary review, research problem, research objective, research limitation, research benefit, research method and the last is research organization. *Chapter II* comprises of the underlying theory, which presents

notion of psychoanalysis, the structure of personality, the notion of the anxiety, and theoretical application *Chapter III* is structural analysis of the movie, which involves the structural element of character and characterization, setting, point of view, plot, style, theme, and discussion. *Chapter IV* constitutes psychoanalytic analysis of the personality. The last is *Chapter V* which contains conclusion and suggestion.

CHAPTER II

UNDERLYING THEORY

In chapter II the writer tries to explore the theory that has relation to the problem in the story, which is the anxiety of the major character. In analyzing the anxiety of major character, namely Edward, the writer uses Freud's psychoanalysis. It is considered that psychoanalysis can explore the personality disorder that is caused by the experience in the past.

This chapter is divided into four parts, which include notion of psychoanalytic, theory of personality, anxiety, and theoretical application. To get a better understanding, the researcher expects that the study of the theory will be able to show the psychological condition of the major character.

A. Notion of Psychoanalysis

Psychoanalysis is the branch of psychological study that focuses on the personality of human being. According to Freud, "Psychoanalysis reflects to the changing valve in the society and it plays a role in the changing of valves" (Pervin, 1984: 21). Furthermore, psychoanalysis exemplifies a psychodynamic theory that gives a prominent role to the complex interplay among forces in human behavior.

B. Theory of Personality

Theory of psychoanalysis views that mental process of individual has three systems, namely the *id*, *ego* and *superego* (Koswara, 1991: 321). According to Freud, the *id*, *ego* and *superego* “are not persons, places, or physical things they are the names given to certain motivational forces whose existence is inferred from the way people behave” (Feist, 1985: 24).

1. The *Id*

The most basic system of personality is the *id* in which the innate instinct exists. It has no knowledge of the objective reality since it represents the inner world of subjectivity experience. It will stimulate the individual to do something for him self. Freud states “The *id* is primary subjective reality of inner system before the individual has experience of real life” (Hall and Lindzey, 1985: 33).

The *id* tries to satisfy human being’s instinct for pleasure without any regard for morality. If the *id* were uncontrolled, it would lead human being to destruction and even self-destruction as long as they can gratify their instinct for pleasure. Safety for the self and the others is not considered by the *id* because the *id* only concerns for instinctual gratification, heedless of consequences (Guerin, et.al, 1999: 130).

The *id* operates according to the pleasure principle that it will try to pursuit of pleasure and to avoid of pain. In operating this way, the *id*

seeks immediate, total release. The *id* cannot tolerate frustration and it is free from inhibition. It is without reason, logic, values, morals, or ethics. In sum, the *id* is demanding, impulse, blind, irrational, asocial, selfish, and finally pleasure loving (Pervin and John, 1997: 84).

2. The *Ego*

Whereas the *id* seeks for pleasure, the *ego* seeks reality. The *ego* arouses because human being need to require appropriate transaction with the objective world of reality (Hall and Lindzey, 1981: 84). Its function is to express and satisfy the desire of the *id* accordance with reality. It can distinguish the subjective perception and the objective reality (Pervin and John, 1997:82). For example, the thirsty person has to search, find, and drink water before the tension of thirsty can be eliminated. This means that the person must learn to differentiate an image of water and actual perception of water, as it exists in reality.

Hall and Lindzey (1981: 37) state that the *ego* operates by the reality principle that means gratification of instinct is delayed until an optimum time when human being can get the most pleasure with the least of unpleasant consequences. It operates by means of the secondary process. Satisfying the desires, the *ego* tries to get the object and make an action to test if this plan works or not.

“The aim of reality principle is to prevent the discharge of tension until an object that is appropriate for the satisfaction of the need has been discovered the reality principle suspends the pleasure principle temporarily. The secondary process is realistic thinking. By means of the secondary process the *ego* formulates a plan for the satisfaction of the need and tests this plan, usually by some kinds of actions, to see whether or not it will work”. (Hall and Lindzey. 1981: 37)

3. The *Superego*

The *Superego* is a part of the system of personality that contains values and rules (Hall, 1985: 35). It is based on the moral principle that contains ideals and punishment when someone has violated moral, social or ethics values. Its aim is to seek perfection.

“It is the internal representative of the traditional values and the ideals of society as interpreted to child by its parents, and enforced by means of a system of reward and punishments imposed upon the child. The *superego* is the moral arm of personality; it represents the ideal rather than the real and it strives for perfection rather than pleasure. Its main concern is to decide whether something is right or wrong so that it can act in accordance with the moral standards authorized by the agents of society” (Hall and Lindzey. 1981: 38).

The *superego* possesses two kinds of system, namely; the conscience and the *ego* ideal. The conscience comes from experience with punishment for inappropriate behavior by giving the feeling of guilt. Meanwhile, the *ego* ideal increases when human being is rewarded for appropriate behavior (Feist, 1985: 27). Thus the *superego* leads human being to set up a goal which if it is achieved; it will create a sense of self-esteem and pride. Therefore the *superego* always forces human being to behave well (Hjelle and Ziegler, 1992: 91).

There are three functions of *superego*, namely: to inhibit the id, to persuade the *ego* to substitute moralistic goals for realistic ones, and to seek perfection in order that the individual can be a good member of society (Hall and Lindzey, 1981: 39). Therefore human being can decide whether something is right or wrong, good or bad, and moral or immoral in accordance with standard authorized by the society.

C. Anxiety

Theory of psychoanalytic not only discusses the personality of human being comprehensively, but also covers the discussion about anxiety. This theory is about useful to study the anxiety may occur to both a real human being and a character in a literary work.

Hall and Lindzey (1981: 30) state that anxiety is feeling experience that makes an individual hurt; this hurt is presented by the tension of the internal part of the body. The tension it-self is caused by the internal and the external drives, for example when an individual gets a danger his heart will beat faster, his mouth gets dry, and his hands get cold.

According to Freud, anxiety is a felt, effective, unpleasant state; accompanied by a physical sensation that warns the person against the impending danger (Feist, 1985: 31). Thus, it can be concluded that anxiety can warn human being about the danger that may come, so human being

about the danger that may come, so human being can prepare to anticipate it.

The cause of anxiety may be from the inner personality or the reality in the environment. The anxiety from the inner personality develops out of the conflict between the system of the *id* and the *superego* (Pervin and John, 1997: 86). The *id* makes individual to act without any consideration. The *id* seeks only for pleasure and avoids pain. In contrast, *superego* is full of values and norm that lead individual to behave well.

Freud categorizes anxiety into three kinds, namely realistic anxiety, neurotic anxiety, and moral anxiety.

1. Reality Anxiety

Reality anxiety is the basic types or it is an experience of real danger in the external world. According to Freud (in Hjelle and Ziegler, 1992: 103), reality anxiety is “a feeling experience as the result of the detection of the danger coming from the outer world”. The danger means the situations when the individuals feel that there is something that will threaten him. The function of anxiety is to warn the person of impending danger; it is a signal to the *ego* that unless appropriate measures took the danger may increase until it is overthrown.

2. Neurotic Anxiety

Neurotic anxiety is the fear that the instincts will get out of control and cause the person to do something for which he or she will be punished (Hjelle and Ziegler, 1992: 103). Neurotic anxiety occurs because *ego* cannot control the instinct coming from *id*. It can be call the fear of punishment from an imaginary external source. It is an emotional response of fear experienced when the ego is threatened by not controllable instinctual desires. Neurotic anxiety is initially experience as realistic anxiety because punishment is delivered from external source.

3. Moral Anxiety

According to Freud (in Hall and Lindzey, 1985: 42), moral anxiety is “the fear of the conscience”. People will feel guilty when they do 15 something that is contrary to the moral code. It occurs when the ego is threatened by punishment from the superego and because the individual really has a moral consciousness.

The three types of anxiety have a tight relation with each other. They often exist inside the individual personality when fear of real danger, from this situation it can be all of the anxiety (Hall and Lindzey, 1985: 64). Anxiety is such a painful state that we are in capability or tolerating it very long. If we cannot handle it by the effective action, then the individuals will develop defense mechanism. Unconsciously, we develop

ways to distort reality and exclude feelings from awareness so that we do not feel anxious.

D. Structural Elements of the Movie

There are two elements which are very essential in the totality of movie.

1. Narrative element

a. Character and Characterization

In a play, characters are different with the novel because in the play the characters are elicited in their own dialogue. Kennedy (1983: 45) states that the character is presumably an imaged person who inhabits a story. Kennedy also divides the character into two, namely the major character and minor character. The major characters are important in a story because they take a part in most of the story. While minor characters are the characters that support the major characters to make them more alive. The playwright also serves the characterization to make the play easier to understand.

b. Plot

The plot is important to build up the story in a movie. “The term plot is used to describe everything visible and audibly present in the movie before us” (Bordwell and Thompson, 1990:57). The plot

includes, firstly, all the story events that are directly depicted. Secondly, the plot of the movie may contain material that is extraneous to the story world. Discussing the term plot is similar to talking about dramatic structure. The dramatic structure found in most productions is the beginning or exposition, the middle (complication and climax), and the end or resolution

(Douglas and Hamden, 1996:48). A beginning is about one quarter of the length of movie production. In this stage, the moviemaker wants to explore the story by poses thing the hero or heroin and other major participants, setting, problems, and theme (Douglas and Hamden, 1996:48)

c. Point of View

Point of view is one of the most interesting aspects in the narrative elements. For some story tellers, deciding whose point of view to tell the story is a fundamental consideration in making a story (Douglas and Harnden, 1996:31). In the movie, point of view relates to the taking camera in each shot, as if the characters see the viewers, so the audience will see what the character sees.

d. Theme

Theme is “the center, the moving force, the principle of unity” (Kennedy, 1983:104). We can take a moral message of the story by knowing theme (Kennedy, 1983:103). Theme is very important, because theme can include the people to read the literary work such as the movie.

e. Cast

In the process of making movies, cast is every important, through the process of casting, the actors and actress play their role as their characters.

2. Technical Elements

Technical elements here deal with the movie production medium (Bordwell and Thompson, 1979:126). Often technical elements support and enhance narrative element, it can function to advance the cause-effect chain, manipulate story-plot relations, or sustain the narration’s flow of information (Bordwell and Thompson, 1979:126). The elements cover mise-en-scene, cinematography, sound, and editing (Bordwell and Thompson, 1979:126).

a. *Mise-en-Scene*

According to Bordwell and Thompson (1990: 169), “*Mise-en-scene* meaning staging action and it was first applied to be practice of directing movie”.

Dressing and exploring *Mise-en-Scene* are basic to the art of production and provide expressive and artistics for the manipulation of the scenes and the interpretation of the subject (Douglas, 1996:119)

1) Setting

Setting in Cinema plays more active role than in most the atrical styles (Bordwell and Thompson, 1979:130). In movie, setting describes the scene of every shot. In movie script, there are EXT and INT designations to indicate exterior and interior settings. Setting itself will be distinguished into two:

Setting of Place and Setting of Time

2) Costume and Make-Up

Costumes for movie usually must be believable in close up. It is selected or designed for authenticity (Douglas, 1996:134). N Authenticity is important, leads in the atrical pieces will have clothes that set them apart from other characters (Douglas, 1996:134).

Make-up was originally necessary because actor's faces would be analyzed in terms of how it contributes to unifier characterization (Bordwell and Thompson, 1990:133).

3) Lighting

Lighting in Cinema production is also the important element. It helps the viewers to see the action as the function of lighting shaping the objects by creating highlights and shadows and shaping audience understanding of the shot's composition. (Bordwell and Thompson, 1979:134). There are some lighting used in movie: *Frontal lighting* can be recognized by its tendency to eliminate shadows, *Side lighting* is used to sculpt the characters, *Back lighting* defines depth by sharply distinguishing an object from its background *Under lighting* suggests that the light comes from below the subject, *Top lighting* usually appears along with light coming from other directions, *The key light* is the primary lighting source of the image, and a *Fill light* is used to fill the darkness (Bordwell and Thompson, 1990:134-135).

4) Figure Expression and Movement (Acting)

According to Bordwell and Thompson (1990:137), the director may also control the behavior of various figure expression and movement as acting. An actor performance in a

movie consists of visual elements (appearances, gestures, facial expressions) and sound (voice, effects).

b. Cinematography

Cinematography (Literarily, "writing in movement") depends to a large extent on photography. (Bordwell and Thompson, 1990:156). Within the same formal context in mise-en-scene, the moviemaker controls the cinematographic qualities of the shot, how the image is photographed and framed, how long the image lasts on the screen. (Bordwell and Thompson, 1990:199).

1) The range of Tonalities

The moviemaker may control all the visual qualities by manipulating movie stock and exposure. Movie stocks or different types of photographic movie, vary in their light sensitivity. Color movie stock may produce a wider range of the spectrum, not only blacks, whites, and shades of gray. (Bordwell and Thompson, 1990:156-157).

2) Speed of Motion

Besides the range of tonalities of movie, there is the variation speed of motion that gives effect on movie. It can be slow, ordinary, and fast motion or maybe freeze on frame

(Bordwell and Thompson, 1979:160). This movie uses slow motion every time when something romantic or tragic happens.

3) Perspective Relations

The optical systems of people's eye, registering light rays reflected from the scene, supplies as a host of information about scale, depth, and spatial relations among parts of the scene. (Bordwell and Thompson, 1990:161).

4) Framing

Framing in the movie production is the important term. It can be powerfully to the image by means of the size and shape of the frame. The way the frames define on screen and of screen space, the way framing controls the distance angel, and height of a vantage point into the image, and the way framing can be mobile in relation to the mise en scene. (Bordwell and Thompson, 1979:168).

c. Editing

Editing may through of as the coordination of one shot with the next. We need to distinguish how editing done in production from how editing appears on the screen to viewers. In the film production, a shot is one or more frames in series on a continuous

length of film stock. The film editor joins shorts, the end of one to the beginning of another (Bordwell and Thompson, 1990: 2007).

d. Sound

Sound is a part of cinema. Sound is an important element in cinematography defines the visuals element (Widagdo and Gora S, 2004: 2). The visual element is unrealistic when it does not be contributed by sound (Widagdo and Gora S, 2004: 2) Besides, contributing the visual elements, sound is used to create the mood and define the information (Widagdo and Gora, 2004: 2-3)

H. Theoretical Application

The study of this film is based on a psychoanalytic perspective, particularly using a psychoanalytic theory proposed by Sigmund Freud. The researcher analyzes the mental condition of Edward, one of the major characters in *Twilight* movie. The analysis is focused on personality structure of the major character in which the conflict among the *id*, *ego*, and the *superego* occurs. Then, the researcher explores the major character's pleasure principle influencing his behavior that causes anxiety as the consequence. Therefore, it is necessary to apply some steps to analyze the film. Firstly, the researcher has to find and choose the researcher to be analyzed. Secondly, she has to know and investigate the

development of the character's personality through actions, dialogues and thoughts of the characters. Thirdly she has to describe and classify the personality of the character. Fourthly, she has to identify the influence of the pleasure principle on the major character. Finally she has to identify the pleasure principle on the major character's behavior that causes anxiety as the consequence.

CHAPTER III

STRUCTURAL ANALYSIS OF THE MOVIE

In this chapter the researcher would like to analyze the structural elements of *Twilight*, a film directed by Catherine Hardwick. The structural elements consist of character and characterization, plot, setting, point of view, theme, cast Mise-en-Scene, sound, casting, theme. These elements are clearly related one to another that build a unity. Therefore, it is necessary to discuss those elements separately one by one in order to understand the story of the film well.

A. Structure of the *Twilight* movie

1. Narrative Element

a. Character and Characterization

According to Kennedy (1983: 45), character means an imagined person that exists in a story. Characters are very important to dramatize and make the story of the film more alive, characters are divided into two kinds, namely major characters and minor characters. The major character usually becomes the center of the story and possesses the significant role in the story by which the author wants to convey his or her idea in a story. Whereas, the minor characters are less important and less involved in a story. Meanwhile, characterization is a quality of the character either physically, mentally, or socially.

Edward is described Bella as being charming, polite, determined, and very stubborn. He is very protective over Bella and puts her safety, humanity and welfare before anything else. He often over-analyzes situations and has a tendency to overreact, especially in situations where Bella's safety is at risk. He retains some outdated speech from his human life in the early 20th century. Edward sees himself as a monster, and after falling in love with Bella, he desperately wishes that he were human instead of a vampire.

Here, the writer classifies the major character.

1) Major character

a) **Bella Swan**

Isabella "Bella" is a clumsy, accident-prone teenage girl who moves from Phoenix, Arizona, to Forks, Washington, to live with her father, Charlie. She does not like the rain. Though many boys are attracted to her when she arrives, she falls in love with Edward Cullen, a mysterious boy he discovers to be a vampire.

EDWARD : Enjoying the rain?
 BELLA : Seriously? You're asking me about the weather?
 EDWARD : It appears.
 BELLA : No. I don't like the cold. Or the wet. Or the gray. Or parkas. Or turtle necks. (Twilight, Disc I. 17.31)

Physically Bella Swan is a beautiful woman. She is tall. She has a pointed nose. She has long curly dark brown hair. She also has brown eyes and white skin. She is astonished with Edward

strength because Edwards' hand can stop the van body when the car moving fast through Bella .

CHARLIE :Edward? Your boy?
 Dr. Cullen quickly looks back at the chart. Bella's intuition flickers, sensing he knows something. She presses.
 BELLA : It was amazing he got to me so fast. He was nowhere near me. (Twilight, Disc I. 21.31)

Morally Bella is a loving woman; she will treat everything to her parents. Bella is a strong woman, she always does something alone and self-government. She is never afraid with something happens to her.

EDWARD :Why didn't you stay with your mom and stepdad?
 BELLA :Alright, Phil's a minor league baseball player, so he travels a lot. My mother stayed home with me but it made her unhappy. So I decided to spend time with my father. (Twilight, Disc I. 18.31)

Socially Bella Swan is an accident prone, she knows that Edward Cullen is a vampire but she will defend her love.

BELLA : I know what the Cold Ones are. What you are.
 EDWARD : Say it. Out loud. Say it. All sound suddenly DROPS OUT. We hear only her whisper..
 BELLA ... Vampire
 (Twilight, Disc I. 47.50)

EDWARD : I wanted to kill you. I've never wanted a human's blood so much in my life. I'm dangerous to you.
 BELLA : I trust you.
 EDWARD : Don't.
 BELLA : I trust you, Edward. I'm here.
 She takes his hand. He reels at the warmth of her touch. She leans in, drawn to him, unaware that her THROAT is nearing his lips... then suddenly he's gone.
 (Twilight, Disc I. 51.24)



b) Edward Cullen

Edward Cullen was born on June 20, 1901 in Chicago, Illinois, and is frozen in his 17-year-old body. While dying of the Spanish influenza, he was changed into a vampire by Dr. Carlisle Cullen after Edward's mother, Elizabeth, begged him to save Edward as her dying wish. Edward only drinks animal blood and has the special ability to read minds, with the exception of Bella Swan's. He falls in love with Bella soon after she arrives in Forks.

EDWARD :I don't want to be a monster. She nods. Understands. He smiles.

EDWARD :We call ourselves vegetarians, by the way... For our kind, hunting animals is like living on tofu. It keeps you strong but isn't very satisfying.
(Twilight, Disc 2. 01.25)

Physically Edward Cullen is a handsome man. He has brown dark hair and brown gold eyes. His skin is white pale, His body is very cold and his nose is pointed and his face is oval and he has pale face.

BELLA : I think I'm warm enough now.
She reaches for the heater dial, he does as well -- their hands TOUCH.
And hold a moment too long. An electric current connecting them.

BELLA : Your hand, it's still freezing cold.

He pulls his hand away, but she keeps looking at it... then her attention shifts outside to FLASHING POLICE LIGHTS. As they drive past the FORKS POLICE STATION, a sheriff's car pulls away. Charlie's cruiser is parked out front.
(Twilight, Disc I. 42.46)

Morally Edward is a loving man. He does protect Bella; he will do anything for her and he wants to be beside Bella. Edward is a vampire, but he only consumes animal blood.

EDWARD : I don't want to be a monster.

She nods. Understands. He smiles.

EDWARD : We call ourselves vegetarians, by the way... For our kind, hunting animals is like living on tofu. It keeps you strong but isn't very satisfying.
(Twilight, Disc 2. 01.25)

Mentally Edward Cullen is very smart and very strong.

EDWARD : You're confused. You hit your head.

BELLA : I know what I saw.

EDWARD : And what, exactly, was that?

BELLA : You stopped that van. You pushed it away.

(Twilight, Disc 1. 23.21)



c) **Jacob Black**

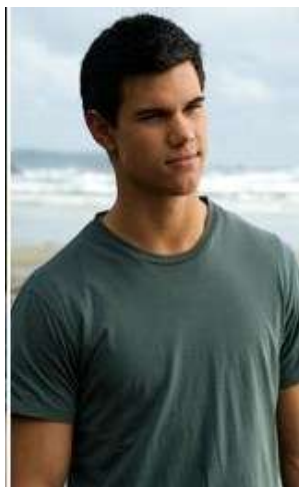
Jacob Black is Bella's best friend. He is a Quileute Native American and a werewolf. Jacob has a larger role to Bella as best friend, he protects Bella from anything. Actually, he falls in love with Bella, he initially sees him as just a best friend.

JACOB : I'm Jacob. We made mud pies together when we were little kids.

BELLA : Yeah... I think I remember..
(re: the dads)Are they always like this?
(Twilight, disc 1, 00.04.18)

Physically Jacob Black is Shape-shifter (or "werewolf"). He has long black hair, His skin is brown pale. He is very tall. His nose is pointed and his face is oval.

Morally he is very loyal man; he will do anything to Bella. He protects Bella as best friend but actually he falls in love to Bella.



2) Minor character

a) **Alice Cullen**

Alice Cullen is the adopted daughter of Carlisle and Esme. Her special ability is to see the future, an enhanced version of her ability to have premonitions as a human. Her ability is limited; she is only able to see the outcome of a decision once it is made.

Physically Alice is petite and pixie-like, with a graceful gait and her hair that is short, spiky, and black. She has a pointed nose. She has brown eyes and white pale skin. *Mentally* Alice is smart girl, she does not scare anything even his enemy. She loves her family very much.

JASPER WHACKS the next pitch -- deep into the forest. But before Edward can chase it, Alice suddenly GASPS.

ALICE : Stop! I didn't see them...

They all stop. Edward is immediately at Bella's side. The family instantly gathers at home plate.

ALICE : They're traveling so quickly
(Twilight, disc 2, 00.21.33)

b) **Carlisle Cullen**

Carlisle Cullen is Esme's husband and Edward, Rosalie, Emmett, Alice, and Jasper's adoptive father. Carlisle theorizes that when a human is turned into a vampire, they will have an enhanced ability from their previous life. He believes he brought compassion from his human life. Carlisle has had centuries to perfect his medicinal talents, therefore making him an excellent doctor.

Physically Carlisle is a handsome man. He described to look like a model; he has blond hair, and is slender but muscular. His skin is white pale and his body is cold. He has brown gold eyes. *Morally* Unlike most vampires, because his not consumes of human blood but he only consumes animal blood. *Mentally* he is very smart and authority.

DR. CULLEN :I heard the Chief's daughter was here. They look up as

DR. CARLISLE CULLEN, mid 30's, approaches, blond, movie star handsome. His face is kind, but pale, tired.

CHARLIE : Good. Dr. Cullen.

DR. CULLEN : (to E.R. Doctor) I've got this one, Jackie.

The E.R. Doctor hands Dr. Cullen the chart, exits. Dr. Cullen reviews her chart, then feels the back of her head as..

(Twilight, disc 1, 00.22.27)

c) **Esme Cullen**

Esme Cullen is Carlisle Cullen's wife and the adoptive mother of Edward, Rosalie, Emmett, Alice, and Jasper. She enjoys restoring old houses. She has no special power, but she has a strong women.

Physically she has caramel-colored hair; she has pointed nose and white pale skin. She also has a heart-shaped face with dimples, and her figure is slender, but rounded and soft. *Morally* Esme loves women she loves her adoptive children, including Bella, as if they were her own and has the most affection for Edward, but she still grieves that she is unable to bear children. And she will treat everything to her family.

Esme rolls out a pizza dough and fans tomatoes around it in an instant. Rosalie stirs a pot, disinterested. Esme sees Bella and stops, emanating maternal warmth. Her heart-shaped face and billows of hair are reminiscent of the silent-movie era.

ESME :Bella. We're making Italiano for you.
EDWARD :This is Esme, my mother for all intents and purposes.
BELLA :Bon giorno?
ESME : Molto bene!
 (Twilight, disc 2, 00.05.43)

d) **Jasper Hall**

Jasper Hall is the adopted son of Carlisle and Esme, adoptive brother of Edward, Emmett, and Rosalie, and husband of Alice.

Physically Jasper is handsome man. He is tall. He has pointed nose. She also has white pale skin and brown eyes. *Morally* is loyal man Jasper accompanies Alice and Bella when they are hiding from James, using his ability to calm Bella when she is stressed or afraid. *Mentally* he is very strong because he joined the Confederate States Army in 1861 to serve in the American Civil War.

Jasper drives, Alice in the passenger seat. Bella is in the back, her eyes red from crying. She talks on her cell phone

BELLA :Mom, it's me again. You must have let your phone die. Anyway, I'm not in Forks anymore but I'm okay. I'll explain when you call. She hangs up, then faces back out the window, watching the green, misty Olympic Peninsula speed past. Off Bella's face
 (Twilight, disc 2, 00.31.35)

e) **Rosalie Hall**

Rosalie Hall is the adopted daughter of Esme and Carlisle, adoptive sister of Edward, Alice, and Jasper, and wife of Emmett.

Her physical age is 18, and she was born in 1915 in Rochester, New York.

Physically Rosalie is very beauty and forever desiring attention. She is tall. She has long wavy blonde hair. And she has violets the color of eyes. She do not like Bella because Bella is human. *Morally* Rosalie is hostile toward Bella and jealous of her humanity; she is also irritated that Edward could be attracted to Bella. *Mentally* Rosalie is very strong women.

DR. CULLEN :I don't relish killing another creature. Even a sadistic one like James.

ROSALIE :If he doesn't get to one of us first.

BELLA :(horrified)This is insane. You can't put yourselves in danger like this - for me.

ROSALIE : Too late.

Edward shoots Rosalie a look, but he grabs two sets of keys off a hook, throwing one set, lightning fast, to Dr. Cullen
(Twilight, disc 2, 00.30.12)

f) **Emmett Cullen**

Emmett Cullen is Rosalie's husband, Carlisle and Esme's adopted son, and Edward, Alice, and Jasper's adoptive brother.

Physically Emmett is tall, burly, and extremely muscular. He has curly dark hair and dimpled cheeks. *Morally* is loyal man at first wary of Bella but soon warms up to her, treating her as his younger sister.

Esme and Emmett come to greet Bella.

ESME : Good thing you're here. We need a umpire.

EMMETT : (big crooked grin)She thinks we cheat.

ESME : I know you cheat. Call 'em as you see 'em, Bella.
(Twilight, disc 2, 00.19.38)

g) **Charlie Swan**

Charlie Swan is Bella Swan's father and works as a police officer in Forks. His hobbies include fishing with Harry Clearwater and Billy Black, as well as watching various sports on TV. Charlie married Bella's mother, Renée, just after they both graduated high school.

Physically Charlie is tall. He has pointed nose and white skin. He has short black hair and he has black color eyes. *Morally* Charlie is a loving man he will do anything for her and actually he do not like with Edward because Edward is a vampire.

EDWARD : I won't keep Bella out late tonight. We're just going to go play baseball with my family.

CHARLIE : Bella's going to play baseball? Bella's equally surprised, but hides it.

EDWARD : Yes, sir, that's the plan.

CHARLIE : Well. More power to you, I guess.

EDWARD :(looks him in the eyes)She'll be safe with me, sir, I promise. As Edward exits... Charlie holds Bella back.

CHARLIE : (sotto)You got that pepper spray?
(Twilight, disc 2, 00.18.10)

h) **James**

James is a merciless "tracker" vampire who hunts human beings or, in some cases, animals, for sport. Unlike the Cullen family, he drinks human blood.

Physically he is tall. He has pointed nose and black color eyes. And his skin is white pale and his body is cold. He has long

curly brown hair. *Morally* he is a tracker vampire and he want to hunt Bella to be meal because he is intrigued by Edward's protectiveness over a human.

EDWARD : James is a tracker. I saw his mind. The hunt is his obsession, and my reaction set him off.

The tires spin as Edward WHIPS the jeep around

EDWARD : We're a large clan of strong fighters all protecting one vulnerable human.
(Twilight, disc 2, 00.25.08)

i) **Victoria**

Victoria is originally a member of James' coven. After James is killed, she decides to exact revenge on Edward Cullen by plotting to kill his partner, Bella.

Physically she is tall. She has pointed nose and black color eyes. And also she has long curly brown hair and white pale skin. And her body is very cold. *Morally* Victoria creates an army of bloodthirsty newborn vampires in Seattle to rise up against the combined forces of the werewolves and Cullen family. And she also consumes human blood. *Mentally* he is very strong woman.

... someone's watching it, looking down from the window of a second floor hotel room in the Inn. The MUSIC wafting up in echoes. PULL BACK to REVEAL..

VICTORIA, turning from the window. She's stylishly dressed now, but seething -- a low, sinister SNARL in the back of her throat. PUSH IN FAST ON HER FACE, AND INTO HER BURGUNDY EYES filled with vengeance as we.

(Twilight, disc 2, 00.52.33)

j) **Laurent**

Laurent is a member of James' coven in *Twilight*. When James and Victoria choose to track and murder Bella, Laurent leaves them and travels to Denali, Alaska. He never adopts their strict diet of drinking animal blood, and occasionally feeding on humans.

LAURENT :Yes, I can see the game is over. We'll go now. James? But James' eyes don't leave Edward's. Laurent puts a hand on James' shoulder, and finally, James backs into the woods with his cohorts, disappearing. Once they're gone, Esme immediately gathers up the bats- (twilight, disc 2, 23.32)

k) **Rene Dwyer**

Rene Dwyer is Bella Swan's father and she married again with Phil a minor league baseball player.

He puts his Phoenix Desert Dogs baseball hat on Rene's head with a kiss. Phil's love of Rene reassures Bella. Phil heads to the old station wagon to load the luggage, while Rene slips her arm through Bella's, clinging to her as they walk to car. (Twilight, disc 1, 00.01.36)

l) **Billi Black**

Billi Black is Jacob Black's father. Among Billy's best friends in Forks is Bella Swan's father, Charlie Swan. Sells his truck to Charlie to give to Bella. And he employed Jacob to persuade Bella to break up with Edward Cullen.

CHARLIE : So what do you think of your homecoming gift?
BELLA : No way. The truck is for me?
CHARLIE : Just bought it off Billy, here.
JACOB : I rebuilt the engine and
BELLA : It's perfect!
 (Twilight, disc 1, 00.04 10)

m) **Mike Newton**

Mike Newton is a friendly boy who initially has a crush on Bella, though Bella does not return his affections. He crushes on Bella throughout the series and often asks her to accompany him on dates, though she always declines; he is also shown to be quite bitter and jealous over Bella and Edward's relationship.

MIKE : So what do you think. (off her blank look) You want to go? To prom. With me.
BELLA : (realizing, horrified) Prom. As in dance. I, uh - have to go somewhere. To Jacksonville. Yeah.
MIKE : You can't go another weekend?
BELLA : Non-refundable ticket. Maybe you should ask Jessica.
 (Twilight, disc 1, 00.25.08)

n) **Angela Weber**

Angela Weber is a friend and classmate of Bella's. she is revealed to be among the few of Bella's newly acquired "friends" who do not exploit Bella's popularity to their own advantage.

Bella smiles awkwardly. Suddenly, a FLASHBULB blinds Bella. She looks up at the photographer, ANGELA, Jessica's sweet, low key, insecure friend.
ANGELA : Sorry, needed a candid for the feature
ERIC : Feature's dead, Angela. Don't bring it up again.
 (Twilight, disc 1, 00.07.47)

o) **Jessica Stanley**

Jessica Stanley is Bella's classmate and her first friend in Forks. She informs Bella about the Cullen family on her first day at school. She tends to be more interested in Bella's popularity than

Bella's actual character, and is sometimes jealous of Mike's attention toward Bella.

BELLA : Who are they?
ANGELA : The Cullens.

Jessica leans in, swinging into gossip mode.

JESSICA : Doctor and Mrs. Cullen's foster kids. They all moved down here from Alaska two years ago.

ANGELA : They kinda keep to themselves.

JESSICA : Because they're all together. Like, together together. The blonde girl, Rosalie, and the big dark-haired guy, Emmett..

(Twilight, disc 1, 00.09.11)

p) **Eric Yorkie**

Eric Yorkie is a classmate of Bella's who immediately became interested in her when she moved to Forks. He falls in love with bella. He resents Mike's similar interest in Bella. He invites Bella to a school dance, but she declines, and he goes with Angela Weber instead.

Rain beats on the roof as Eric walks Bella into class. She brushes water off her coat as he chats her up.

ERIC : ... and yeah, prom committee is a chick thing, but I gotta cover it for the paper anyway, and they need a guy to help choose the music So I need your play list

(Twilight disc 1, 00.30.52)

b. **Plot**

Twilight is one romantic play written by Chaterine Hardwick in 2008. *Twilight* is a major structural form and justifiably so it demands careful writing of a compact plot centered about one dramatic incident with vividly presented characters and condensed rapidly moving

dialogue. Usually the exposition is brief; the rising romantic is short, with the climax becoming the focus of the play very near the end.

According to Wellek(1956:216), plot can be classified as the narrative structure of a play, tale, or novel. It is about the process of growing romantic from the beginning to the climatic moment and ending the resolution of the story. The plot of this play consists of exposition, conflict, climax and falling action.

In *Twilight*, one romantic play with jumping conflict plot. The plot is up and down. It happens many times (Waluyo, 2002: 13)

1) Exposition

A beginning or exposition is about one quarter of the length of film production. In this stage, the film maker wants to explore the story by presenting the hero or heroine and the other major participants, the setting, the problems, and also the theme (Douglass and Harnden, 1996:48).

Exposition is setting of the beginning. It is an introduction of the story where the development of setting and characters take place.

The development of setting can be seen in prologue below:

“Seventeen-year-old Isabella "Bella" Swan moves to Forks, a small town near Washington State's rugged coast, to live with her father, Charlie, after her mother remarries to a minor league baseball player. She is quickly befriended by many students at her new high school, but she is intrigued by the mysterious and aloof Cullen siblings. Bella sits next to Edward Cullen in biology class on her first day of school; he appears to be disgusted by her, much to Bella's confusion.” How travelogue his love? (*Twilight*, disc 1, 02:05).

The development of character is also described in the first dialogue.

EDWARD : I didn't have a chance to introduce myself last week. My name is Edward Cullen.

She's too shocked that he's talking to her to answer.

EDWARD (prompting): ... You're Bella.

BELLA : I'm... yes.
(twilight disc 1, 00.02.05)

2) Complication

This is the early conflict, which leads to the other conflicts in story. The first part or complication begins when Edward to pronounce about love to Bella in meadow.

BELLA : Not of that. I'm afraid... you'll disappear. That I'll lose you.

EDWARD :(amazed, elated) You don't know how long I've looked for you.

They share a smile. Then he reaches toward her neck, pausing..

EDWARD : Be very still.
(Twilight, disc 1, 53:10)

The second when cullen's family play foot ball then to meet three nomadic vampires—James, Victoria, and Laurent—arrive. James, a tracker vampire, smells Bella's hair when they are in the meadow and says "You brought a snack." Then James hunt Bella to be meals.

JAMES -- who suddenly SCREECHES to a halt. His head WHIPS around at her and he lurches into a crouch, his nostrils flaring, excitedly, eyes locked on Bella.

JAMES : You brought a snack.
(Twilight, disc 2, 24:02)

3) Climax

The climax in this movie first begins when Bella leaves Jasper and Alice to go the ballet studio to 'save her mom'

JAMES : If your mother's life depends on it? Bella is terrified, but there's no choice here.

BELLA : Where should I meet you?

(Twilight, disc 2, 34:28)

The second when James attacks Bella and bites her wrist, but Edward, along with the other Cullen family members, arrives before he can kill her. James is destroyed, and Edward sucks James's venom from Bella's wrist, preventing her from becoming a vampire.

James YANKS Edward violently onto the floor -- KNOCKING Bella out of his arms -- as James FLINGS Edward up into the top window -- EMBEDDING him in the casement and bricks. James crouches beside Bella. He grabs her HAND Looking directly at Edward with a sinister grin -- he SINKS HIS TEETH into Bella's hand! She SCREAMS in agony.
(Twilight, disc 2, 38:33)

4) Resolution

The first is, when James bites Bella. Then Edward has been choosen her to be vampire or not, but Edward wants her not to be a vampire by sucking out the poison in bella's blood..

EDWARD : Carlisle.

DR. CULLEN : You can try to suck the venom out.

EDWARD : I -- won't be able to stop

DR. CULLEN : Find the will to stop. But choose, she only has minutes left.

(Twilight, disc 2, 38:33)

The second is when Cullen's family saves Bella by killing James.

BELLA'S POV -ON THE THREE CULLEN SIBLINGS, going in and out of focus... it almost looks like a tribal dance as they rip out the floorboards and build a fire ... it's like a funeral pyre as they rip James apart, throwing limbs into the fire..

BACK ON BELLA -- as Edward reaches her side. Dr. Cullen works fast to assess her wounds, focusing on a massive bleed from her leg. But clearly her hand hurts the most. She writhes in pain.

INTERCUT BELLA'S DISORIENTED POV WITH THE CHAOTIC REALITY: Dr. Cullen applies pressure to the gash on her thigh -

DR. CULLEN	: Her femoral artery's been severed. She's losing too much blood
BELLA	: It's on fire! My hand! (Twilight disc 2, 00.41.09)

c. Point of View

For the story teller, Point of view is a basic narrative and a fundamental consideration to tell the story (Douglas and Harnden, 1996: 31). According to Douglas and Harnden (1996: 31), point of view defined into three definitions. First, point of view refers to point of view shots. It means that point of view relates to “the camera shot taken as if seen through the eyes of a character” (Douglas and Harnden, 1996: 31). Points of view shot are commonplace in theatrical productions. Second, Point Of View relates to perspective of the storyteller (Douglas and Harnden, 1996: 32). Based on the perspective of the storyteller, POV is divided into three types: first-person point of view, Second-person and third-person point of view (Douglas and Harnden, 1996: 6). It means that the

storyteller make the audience understands about the story through the point of view or attitude of the character toward the story events (Douglas and Harnden, 1996: 38).

Point of view is the way the author tells the readers his story by using narrator. The narrator participates in the story. The narrator is a creation of the author and should not be confused with the author. The advantage of point of view is that it carries immediacy and credibility: in addition the reader's intellectual power is also involved.

d. Theme

Theme is content of the story. In the other words theme is the main idea of the story “and answer about the basic question of the film that is ‘what a film will talk’ (Widagdo and Gora S, 2004: 28). The filmmaker is challenged to define the theme toward the subject, the material, and the knowledge of the viewers (Douglas and Harnden, 1996: 3).

Theme is not easy to find, because most of it is not clearly stated in the story. It is necessary for the readers to go beyond the story to know the theme. It must be comprehended and predicted through the story of the fiction. So, it is not right that the theme is hidden from the readers for the theme is essential meaning wishes offered by the authors to the readers.

In *Twilight* the theme is “an excessive love between to someone a makes individuals forget the time and will cause a deeply pain if they lose it”.

e. Cast

In the process of making movies, cast is every important, through the process of casting, the actors and actress play their role as their characters.

The Cullens and the Swans

- Kristen Stewart as Bella Swan
- Robert Pattinson as Edward Cullen
- Peter Facinelli as Carlisle Cullen
- Elizabeth Reaser as Esme Cullen
- Ashley Greene as Alice Cullen
- Jackson Rathbone as Jasper Hale
- Nikki Reed as Rosalie Hale
- Kellan Lutz as Emmett Cullen
- Billy Burke as Charlie Swan

Nomadic vampires

- Cam Gigandet as James
- Rachelle Lefèvre as Victoria
- Edi Gathegi as Laurent

Humans

- Sarah Clarke as Renée Dwyer
- Matt Bushell as Phil Dwyer
- Taylor Lautner as Jacob Black
- Gil Birmingham as Billy Black
- Christian Serratos as Angela Weber
- Michael Welch as Mike Newton
- Anna Kendrick as Jessica Stanley
- Gregory Tyree Boyce as Tyler Crowley
- Justin Chon as Eric Yorkie
- Ned Bellamy as Waylon Forge
- José Zúñiga as Mr. Molina

2. Technical Elements

Technical elements here deal with the movie production medium (Bordwell and Thompson, 1979:126). Often technical elements support and enhance narrative element, it can function to advance the cause-effect chain, manipulate story-plot relations, or sustain the narration's flow of information (Bordwell and Thompson, 1979:126). The elements cover mise-en-scene, cinematography, sound, and editing (Bordwell and Thompson, 1979:126).

a. *Mise-en-scene*

According to Bordwell and Thompson (1990: 169), “*Mise-en-scene* meaning staging action and it was first applied to be practice of directing movie”.

Dressing and exploring *Mise_en_Scene* are basic to the art of production and provide expressive and artistics for the manipulation of the scenes and the interpretation of the subject (Douglas, 1996:119)

1) Setting

Setting in Cinema plays more active role than in most the atrical styles (Bordwell and Thompson, 1979:130). In the movie, setting describes the scene of every shot. Setting itself will be distinguished into two:

a) Setting of Place

The story is set primarily in the town of Forks, Washington, where Bella and her father, Charlie Swan, live. Other cities in Washington briefly appear in the series or are mentioned, such as Port Angeles, Olympia, Seattle and La Push. Some events in *Twilight* take place in Phoenix, Arizona, where Bella was raised.

Phoenix, Arizona

This is the original home of Bella Swan. Her mother usually lives there but is now traveling with her new husband who is a baseball player. (*Twilight*, disc 1, 01:20)]



Forks

This is the name of the town where Bella moves in order to stay with her dad, so her mother can pursue a new life. (Twilight, disc 1 03:12)



The Red Truck

Bella's father has bought and refurbished a red 1984 Chevy for Bella. (Twilight, disc 1, 05:05)



Forks High School

Bella meets Edward at the high school. Many important events take place here, including a prom date that Bella does not want but Edward supplies. (Twilight, disc 1, 03:38)



The Beach

Here Bella is warned by her childhood friend, Jacob Black, to stay away from the Cullen's because they are vampires. (Twilight, disc 1, 30:47)



b) Setting of Time

The setting of time in this movie starts on a new adaptation of the novel shortly before the 2007–2008 Writers Guild of America strike and sought to be faithful to the novel's storyline. Principal photography took 44 days, and completed on May 2, 2008. The movie was primarily shot in Washington and Oregon in early 2008. *Twilight* was released in theaters on November 21, 2008.

2) Costume and Make-Up

Costumes for movie usually must be believable in close up. It is selected or designed for authenticity (Douglas, 1996:134). Authenticity is important; leads in the atrical pieces will have clothes that set them apart from other characters (Douglas, 1996:134).

Costume on Cullen's family is actually sunk their teeth, than vampire needs the perfect contact lenses to finish them outfit. Contact lenses and costumes that can a huge impact on them appearance.

Costume on Bella Swam is clothes, jewelry, shoes, jacket and accessories to complete Bella Swan costume; James, Victoria and Laurent are not as tame as the Cullen family and prefer to dine the blood of humans rather than animals so of course the eyes look shine crimson red color.

Bella is very pale and extremely beautiful with large chocolate brown eyes, so she was colored lenses every day.

Edward's impossibly handsome with his skin, His skin is marble-pale, hard as stone and ice cold, but perfect and flawless. Edwards' eyes are described as topaz colored when he is normal and black like onyx, when hungry.

3) Lighting

Lighting in Cinema production is also the important element. It helps the viewers to see the action as the function of lighting shaping the objects by creating highlights and shadows and shaping audience understanding of the shot's composition. (Bordwell and Thompson, 1979:134). There some lightings used in movie: *Frontal lighting* can be recognized by its tendency to eliminate shadows, *Side lighting* is used to sculpt the characters, *Back lighting* defines depth by sharply distinguishing and object from its background *Under lighting* suggests that the light comes from below the subject, *Top lighting* usually appears along with light coming from other directions, *The key light* is the primary lighting source of the image, and a *Fill light* is used to fill the darkness (Bordwell and Thompson, 1990:134-135).

Twilight lighting is both a descriptive term used with a certain style of landscape outdoor lights and it is also a brand name.

Generally they are either low voltage lights they use a step down transformer to derive a low voltage power feed from the mains that is then routed to the lights, or solar powered lights that do not need a power connection. The light they throw out is generally soft and will not cause light pollution.

Usually, low voltage lighting is easy to install if the ground is soft so the wires can be routed easily. Of course, solar lights do not need wiring which is a major benefit to offset their sometimes higher purchase cost.

4) Figure Expression and Movement (Acting)

According to Bordwell and Thompson (1990:137), the director may also control the behavior of various figure expression and movement as acting. An actor's performance in a movie consists of visual elements (appearances, gestures, facial expressions) and sound (voice, effects).

Edward is a vampire who, over the course of the *Twilight* series, falls in love with, marries, and has a child with Bella Swan, a human teenager who later chooses to become a vampire also.

b. Cinematography

Cinematography (Literarily, "writing in movement") depends to a large extent on photography. (Bordwell and Thompson, 1990:156). Within the same formal context in mise-en-scene, the moviemaker controls the cinematographic qualities of the shot, how the image is photographed and framed, how long the image lasts on the screen. (Bordwell and Thompson, 1990:199).

1) The Range of Tonalities

The moviemaker may control all the visual qualities by manipulating movie stock and exposure. Movie stocks or different types of photographic movie vary in their light sensitivity. Color movie stock may produce a wider range of the spectrum, not only blacks, whites, and shades of gray. (Bordwell and Thompson, 1990:156-157). In *twilight* movie mostly of its movie stocks are dominated by a normal light and shades of yellowish color.

2) Speed of Motion

Besides the range of tonalities of movie, there is the variation speed of motion that gives effect on movie. It can be slow, ordinary, and fast motion or maybe freeze on frame (Bordwell and Thompson, 1979:160). This movie uses slow motion every time when something romantic or tragic happens.

3) Perspective Relations

The optical systems of people's eye, registering light rays reflected from the scene, supplies as a host of information about scale, depth, and spatial relations among parts of the scene. (Bordwell and Thompson, 1990:161). In *Twilight*, the perspective of relations among the scene present board views of subject.

4) Framing

Framing in the movie production is the important term. It can be powerfully to the image by means of the size and shape of

the frame. The way the frames define on screen and of screen space, the way framing controls the distance angel, and height of a vantage point into the image, and the way framing can be mobile in relation to the mise en scene. (Bordwell and Thompson, 1979:168). The director of *Twilight*, Catherine Hardwick uses Medium Long Shot in the framing composition. It encloses the setting as the supporting of the condition; there are some relation between story and act of the characters with that setting.

c. Editing

According to Bordwell and Thompson (1997:206) good editing is joining and just apposing shots creates rhythms and pacing that contribute to mood. Editing maybe thought of as the coordination of the one shot with the next. It is needed to distinguish how editing is done in production from how the moviemaker appears on the screen to viewers. (Bordwell and Thompson, 1997:207). *Twilight* movie is a good editing, mimic and short. The mimic is suitable with the dialogue and it can be enjoy by the audience. Editor should pay attention on the continuities of every short and the art of technique. Catherine Hardwick as the movie editor makes *Twilight* movie becomes an enjoyable movie through then continuity of every short.

d. Sound

In the process of movie production the soundtrack is recorded separately from the images and can be manipulated independently. (Bordwell and Thompson, 1990:224). Sound is as simply as accompaniment to the real basis of cinema, the moving images. It gives the audiences the unuttered description about the thing happens in the movie. Most of the music that plays in most of the music played in *Twilight* movie use sound effect the sound can be clearly caught by the audience. The score for *Twilight* was composed by Carter Burwell, with the rest of the soundtrack chosen by music supervisor Alexandra Patsavas. Meyer was consulted on the soundtrack, which includes music by Muse and Linkin Park, bands she listened while writing the novels. The original soundtrack was released on November 4 by Chop Shop Records in conjunction with Atlantic Records. The soundtrack debuted at number 1 on the *Billboard 200* for the chart week of November 22.

B. Discussion

After analyzing each structural element of the movie, the researcher discusses Catherine Hardwick's *Twilight* movie, the next step that should be done by the researcher is to relate all elements one another and to put them back into unity.

The *Twilight* movie by Catherine Hardwick is a story about a vampire. *Twilight* is a story of forbidden love. Because Edward is a vampire and Bella is a human being, Edward technically should consider Bella his prey. Edward falls in love with, marries, and has a child with Bella Swan, a human teenager who later chooses to become a vampire also. It becomes the major theme of this movie. In *Twilight*, many characters fight their natural instincts. It is natural for vampires to drink human blood, but the Cullen's work hard to resist this urge.

The plot of the movie is started from Seventeen-year-old Isabella "Bella" Swan moves to Forks, a small town near Washington State's rugged coast, to live with her father, Charlie, after her mother remarries to a minor league baseball player. She is quickly befriended by many students at her new high school, but she is intrigued by the mysterious and aloof Cullen siblings. Bella sits next to Edward Cullen in biology class on her first day of school; he appears to be disgusted by her, much to Bella's confusion. A few days later, Bella is nearly struck by a van in the school parking lot. Edward inexplicably moves from some feet away and stops the vehicle with his hand. He later refuses to explain this act to Bella and warns her against befriending him. After much research, Bella eventually discovers that Edward is a vampire, though he only consumes animal blood. The pair fall in love and Edward introduces Bella to his vampire family, Carlisle, Esme,

Alice, Jasper, Emmett, and Rosalie. The climax is when Soon after, three nomadic vampires—James, Victoria, and Laurent—arrive. James, a tracker vampire, is intrigued by Edward's protectiveness over a human and wants to hunt Bella for sport. Edward and his family risk their lives to protect her, but James tracks Bella to Phoenix where she is hiding and lures her into a trap by claiming he is holding her mother hostage. James attacks Bella and bites her wrist, but Edward, along with the other Cullen family members, arrives before he can kill her. James is destroyed, and Edward sucks James's venom from Bella's wrist, preventing her from becoming a vampire. A severely injured Bella is taken to a hospital. Upon returning to Forks, Bella and Edward attend their school prom. While there, Bella expresses her desire to become a vampire, which Edward refuses.

This story happens in many places so the setting of place in this movie is not only Fork Washington as the main city but also island and some in Phoenix, Arizona. The events in island take mostly part in this story because *Twilight* many time in Fork Washington.

The point of view in *Twilight* is Point of view is the way the author tells the readers his story by using narrator. The narrator participates in the story.

Point of view means deciding who tells the story that thoughts and feelings the reader has access to. The story teller is also called the

narrator is a creation of the author and should not be confused with the author. The advantage of point of view is that it carries immediacy and credibility: in addition the reader's intellectual power is also involved.

In this movie, the major character Edward is protecting his love from his rival and his enemy. The taking camera is directed to shoot that character's view, so the audience can see what the character sees. This major character describes the physic, mental and moral by the eyes and gesture to the audience, so the audience has a relationship with character in particular perspective.

In *twilight* the theme is In *Twilight* the theme is "an excessive love to someone makes individuals forget the time and will cause a deeply pain if they lose it".

From the explanation above, it can be seen that the element of the story such as character and characterization, plot, point of view, theme and cash arestructually in unity and related one another in building the story. In addition the stories are impressive and well organized in comhining several cases. The last but not least, the interrelationship between structural element builds the play more believable and existed, in addition the audiences could easily understand the message of the story because all of the element have correlation.

CHAPTER IV

PSYCHOANALYTIC ANALYSIS

This chapter deals with the analysis of the play using Psychoanalytic theory by Sigmund Freud. In the discussion of the analysis, the researcher will analyze the anxiety of the major character named Edward in facing the problem in order to find out the result of the problem statement. To make it easier in studying this play, the researcher divides the analysis into four parts.

The first part presents the analysis of Edwards' personality through theory of psychoanalytic. The second part shows the anxieties of Edwards' mental condition. The third part presents how Edward overcomes his anxiety by using the ego defense mechanism.

A. Structure of Edward's Personality

Edward is a major character that faces inner, conflicts in his life. The conflict is caused by the contradiction of his *id*, *ego* and *superego*.

1. *Id*

The *id* is the basic system of personality to satisfy the need wished by the human. This tendency of the *id* devotes itself exclusively to immediate reduction or tension is called the pleasure principle.

Edward's *id* begins to occur when he meets Bella in biology class.

EDWARD :Hello..

Bella stops. Stunned. He is direct, precise, as if every word is an effort for him

EDWARD :I didn't have a chance to introduce myself last week. My name is Edward Cullen. She's too shocked that he's talking to her to answer.

EDWARD :(prompting) ... You're Bella.

BELLA : I'm... yes.
(Twilight disc 1, 00.16.14)



His *id* comes to increase again when he feel frustration because he cannot see Bella's mind.

EDWARD : I have no idea. I can read every mind in there, except yours.
(points at people inside) Work, sex, money, sex, sex, boyfriend
(points at Bella) Nothing. It's quite frustrating.

BELLA : Why, what's wrong with me?

EDWARD : I tell you I read minds and you think there's something wrong with you?
(Twilight, disc 1, 00.39.55)



His *id* show its power again when Edwards' hand can stop the van body when the car moving fast through Bella .

BELLA : I know what I saw.
EDWARD : And what, exactly, was that?
BELLA : You stopped that van. You pushed it away.
EDWARD : No one will believe that.
BELLA : I wasn't planning to tell anyone.
 (Twilight, disc 1, 00.20.27)



2. *Ego*

Ego is part of personality that must deal with reality if the *id*'s impulses are to be met (Hall and Lindzey, 1985:34). The aim of *ego* is to distinguish between fantasy and reality: it follow reality principle and is operated by secondary process (in Burger, 1986:56)

Edward's *ego* appears when he feels so sad and he believes that Bella will be dangerous if she is beside Edward. Edward wants to avoid Bella but Bella does not care with Edward's reason, because Edward's reason is not appropriate.

Startled, she fumbles and drops the apple -- Edward catches it with his foot, Hackensack style, and then bounces it back into his hand, the red of the apple, stark against his pale skin. He presents it to her with small smile.

BELLA : Thanks... but your mood swings are giving me whiplash.
 EDWARD : I said it would be better if we weren't friends, not that I didn't want to be.
 BELLA : What does that even mean?
 EDWARD : It means if you were smart, you'd avoid me.
 BELLA : So let's say, for argument's sake, that I'm not smart. Would you talk to me? Tell me the truth?
 EDWARD : Probably not. I'd rather hear your theories.
 (Twilight, Disc I, 29:20)



The conflict begins to rise when James, a sadistic vampire from another vampire disire to hunt Bella. Again Edward' *ego* obeys the pressure of his *id*. Besides Edward has vengeance to kill James.

JAMES : You're alone... because you're faster than the others. But not stronger.

James SMASHES Edward's face into the mirror until it cracks.

EDWARD : I'm strong enough to kill you.

(Twilight, Disc 2, 00. 37.58)



Moreover, Edward *id* has decreased the role of his *superego* in determining every decision he makes. It is proved when Edward wants to kill James by bite, and then Cullen reminds.

James is battered, beaten. Bella moans -- and the sound of her pain slices through Edward. In an animalistic fury, Edward bites off a piece of James' flesh.... Whip pan from Bella's horrified face to DR. Cullen --now standing beside Edward, placing a hand on his son's shoulder.

(Twilight, Disc 2, 00.42.47)



3. *Superego*

The superego the part of personality that represents the moral standards of society as conveyed to a person by his or her parents. According to Hall and Lindzey (1985:35) the super ego evolves out of the ego and represents parental values, or the society's standards as the parents have interpreted them. The superego acts as the conscience, maintaining our sense of morality and the prohibition of taboos.

From the statements above, it shows how the *id* influences the *ego*. Then Edward wants to avoid Bella but Bella does not care with

Edward's reason. This is the first indication how Edward's way is to protect his love before he loses his love.

The *ego* follows the *superego* when Edward introduces Bella to his vampire family, Carlisle, Esme, Alice, Jasper, Emmett, and Rosalie.

EDWARD : Come to my house tomorrow.

Bella looks up, aiming the hose badly - water ricochets off the cab and sprays in her face. He jumps down from the roof.

BELLA : Your house? With your family?

Esme sees Bella and stops, emanating maternal warmth. Her heart-shaped face and billows of hair are reminiscent of the silent-movie era.

ESME : Bella. We're making Italiano for You.

EDWARD : This is Esme, my mother for all intents and purposes.
(Twilight disc 2, 00.56 12)



Once more, his *superego* shows it is power when he is surrender James to his family, when Edward saves Bella from James's attack. Then Edward saves Bella and brings her to hospital.

DR. CULLEN : You can try to suck the venom out.

EDWARD : I -- won't be able to stop

DR. CULLEN : Find the will to stop. But choose, she only has minutes left.

Edward looks down at Bella, thrashing in pain. Finally, Edward takes her hand. She tries to pull it away.

EDWARD : It's alright, Bella. I'll make it go away.

He looks at her - then starts to suck the venom from her hand. They never take their eyes off one another, the connection palpable, intense. Close on Bella's eyes -wild with pain. But subsiding. Close on Edward's eyes -the frenzy has begun. He sucks harder. Hungrily. Anguished, he wants to stop but can't. Dr. Cullen's voice sounds miles away.

DR. CULLEN : Stop. Her blood is clean, you're killing her.
(Twilight, Disc 2, 00. 40.32)



B. Anxieties of Edward's Mental Condition

The kind of anxieties that arouse in Edward depends on which ones between the *id* and the *superego* dominate the *ego* greater. After reading, analyzing, and understanding the movie, the researcher decides that the kind of anxieties of the major character may be classified into realistic anxiety, neurotic anxiety, and moral anxiety.

1. Realistic Anxiety

Realistic anxiety is a result of unchecked as the consequence of the conflict among the *id*, the *ego*, and the *superego*, because someone has

made mistake and become afraid of real danger as the consequence of his misdoing.

First is when Bella exits, thumbing through a book she just bought. She heads down the sidewalk, but then she hears footstep behind her. She turns and does not see anyone. She puts the book in her shoulder bag and someone follows her. He wants to hurt Bella. And then Edward comes to protect Bella from a danger.

FRAT BOY : Wanna beer?

She looks to her left; the other TWO GUYS are there. She's cornered. She takes her purse from around her shoulder.

BELLA : Look, just take my bag.

FRAT BOY : We don't want your bag.

When Frat Boy comes near, she swings it, hits him in the groin. The BOOK in her bag doubles him over. The other three laugh, and start to close in. But suddenly HEADLIGHTS blind them. A silver Volvo screeches up. The Frat Boys dive out of the way. The passenger-side door opens. It's Edward. She's too stunned to even move.

EDWARD : Get in.

She finally does. But Frat Boy 2 jumps into the game and rushes Edward's side of the car.

(Twilight , Disc 1 , 00.37.20)



Second when Edward introduces Bella to his vampire family, (Carlisle, Esme, Alice, Jasper, Emmett, and Rosalie) Edward apparently is carefully because he is afraid his family will hurt her.

Esme sees Bella and stops, emanating maternal warmth. Her heart-shaped face and billows of hair are reminiscent of the silent-movie era.

ESME : Bella. We're making Italiano for you.

EDWARD : This is Esme, my mother for all intents and purposes.

BELLA : Bon giorno?

ESME : Molto bene!

DR. CULLEN: You've given us an excuse to use the kitchen for the first time.

ALICE : Hi, Bella!

ON THE BALCONY Alice leaps over the rail, holding a bouquet of wildflowers. Jasper follows her. She bounces forward to kiss Bella's cheek and hands Bella the wildflowers.

ALICE : I'm Alice. You do smell good.

EDWARD : Alice.

ALICE : It's alright, Bella and I are going to be great friends.

(Twilight Disc 2, 00. 05.45)



The third when Edward invites Bella to go to play baseball with his family than they meet three nomadic vampires—James, Victoria, and Laurent—arrive. James, a tracker vampire, is intrigued by Edward's protectiveness over a human and wants to hunt Bella for sport.

JAMES : You brought a snack.

EDWARD springs in front of Bella, baring his teeth. A truly menacing, feral SNARL rips from his throat. James GROWLS back.

OVERHEAD SHOT: in a flash, the Cullen's rush into position behind Edward -- Laurent and Victoria line up behind James.

DR. CULLEN : The girl is with us.

(Twilight, Disc 2, 00.19.32)



2. Neurotic Anxiety

Neurotic anxiety comes from the result of *id*'s pressure on *ego*, which causes he gets worried that his *id* will drive and lead the *ego* to do anything that may be harmful for him.

Edward' neurotic anxiety happens when vampires between werewolves make an arrangement that vampires cannot occupy in Quileute lands.

JACOB : (laughing) It is just an old scary story. Did you know the Quileutes are supposedly descended from wolves?

BELLA :Like fur, fangs ... doggy breath?
Jacob chuckles. Bella smiles and prompts him to continue..

BELLA :So the legend about the Cullens is..

JACOB :Well, they're supposedly descended from this, like.
a spooky voice)"enemy clan." ... But they claimed to be different, so we made a treaty with them.

BELLA :Didn't they just move here?

JACOB :Or just moved back.

BELLA :Riiiiight. So what was this treaty?

JACOB : (whispering) If they promised to stay off Quileute lands, we wouldn't expose what they really were to the pale-faces. Jacob pauses dramatically --Bella shivers.
(Twilight, disc 1, 00. 31.58)



Edwards' neurotic anxiety happens again when he has been contravene the arrangement to have not special relationship with a human.

BELLA : wow....
I know each person to take to heart
EDWARD : no, he see....
Besides I run into all his arrangement know because I
wiil go into hell.
(Twilight, Disc 2, 00.56.15)



3. Moral Anxiety

Moral anxiety occurred in Edward is because of his *superego's* pressure on *ego*. Edward' moral anxiety comes from objective fear of danger or negative consequence because of doing or thinking that is contrary to morality.

Actually Edward is afraid if his existence on Bella's side will make Bella in danger situation. Occasionally Edward thinks to leave Bella but the fact he can not leave Bella because Edward falls in love with Bella and Edward wants to protect Bella.

First day Edward meets Bella he tries to go away from Bella because he does not want Bella in danger. Startled, she fumbles and drops the apple – Edward catches it with his foot, Hackensack style, and then bounces it back into his hand, the red of the apple, stark against his pale skin. He presents it to her with small smile.

BELLA	: Thanks... but your mood swings are giving me whiplash.
EDWARD	: I said it would be better if we weren't friends, not that I didn't want to be.
BELLA	:What does that even mean?
EDWARD	:It means if you were smart, you'd avoid me.

Edward inadvertently glances at his four inhumanly beautiful siblings, who wait for him, expectantly, at their table. She notes her own, very human friends monitoring this conversation from their table. Mike glowers jealously.

BELLA	:So let's say, for argument's sake, that I'm not smart. Would you talk to me? Tell me the truth? (Twilight, Disc 1, 00.29.20)
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One day James a sadistic vampire from another vampire is attracted to hunt down Bella. James attacks Bella and bites her wrist, but Edward, along with the other Cullen family members, arrives before he can kill her. James is destroyed, and Edward sucks James's venom from Bella's wrist, preventing her from becoming a vampire. Being severely injured Bella is taken to a hospital. Then Edward wish as Bella go to Jacksonville, because Victoria wants to hurt Bella.

Her wounds cause him pain. He strokes her face.

EDWARD :The worst of it... was thinking couldn't stop -

BELLA :But you did.

EDWARD :Bella, you should go to Jacksonville. Where I can't hurt you anymore..

BELLA :What? No! I want to be with you! I don't want

EDWARD :(sitting next to her) Sssh. It's alright. I'm not going anywhere. I'm right here..

He wraps an arm around her. As she curls up in his arms..

(Twilight, Disc 2, 00. 42.10)



C. Discussion

After analyzing the major character's personality elements, consisting the *id*, the *ego*, and the *superego*, and anxiety, it shows that they possess an important role in building the major character's mental condition. To show the

relationship of each element, it is important to analyze and relate those elements into the analysis discussion.

In *Twilight*, Catherine Hardwick focuses his attention on the conflict of another vampire and romance story in *Twilight*, especially in the major character. He faces his conflict between his *id* to defend his love and his *ego* that Bella will be dangerous if she is beside Edward and Edward wants to avoid Bella. In *Twilight*, Edward as the major character wants to let Bella in his side by protect his love from a danger. His characters which are strong and ambitious make him feels can protect his love. The conflict begins when he plays baseball with Cullen's family and then comes another vampire there are James, Victoria, and Laurent. James, a tracker vampire, is intrigued by Edward's protectiveness over a human and wants to hunt Bella for sport.

Catherine Hardwick draws the conflict systematically with a good structuralism. He describes the major character, Edward (vampire) waiting for a arrive of the beloved for a long time. Then he meets with Bella (human) she is very beautiful in *Twilight* who makes Edward give high protection for his love. Major character is played by Robert Pattinson, looking absolutely incredible here, shoulders the movie with much confidence and adds layers to his arrogant, self-centered Edward.

The conflict among *id*, *ego* and *superego* shows again when his *Id* Influence the *ego* then Edward wants to avoid Bella but Bella does not care with Edward's reason. The *superego* says that he should not do it because he

cares about the safety of Bella. The *ego* decides to hear the voice of his *id*. It makes Edward be comfort.

Anxiety in personality of the major character can be affected by the feeling of the real anxiety that comes up as the person or figure away of something dangerous and threatening. Edward is anxious when Bella is beside him. Therefore, he tries to welcome to their family.

Catherine Hardwick shows the conflict between two personality elements, the *id* and the *superego*. Then, the result is the *id* has greater influence than the *superego* in determining the major character's behavior. It can be said that how ego obeys the *id*, At least the consequence of the domination of *id* of the rise anxiety as his consequence of his misdoing that makes the major character suffers. In *Twilight*, Catherine Hardwick Petersen presents something that exists in reality. What he wants to convey is his moral message that people could loose their happiness if they are not fighting for it.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter deals with conclusion of the analysis in the previous chapter and suggestion that those all are wished to be useful for all. The researcher will divide this chapter into two parts, namely conclusion and suggestions.

A. Conclusion

From the explanation above, it can be seen that the element of the story such as character and characterization, plot, point of view, theme and cash are structurally in unity and related one another in building the story. In addition the stories are impressive and well organized in combining several cases. The last but not least, the interrelationship between structural element builds the play more believable and existed, in addition the audiences could easily understand the message of the story because all of the element have correlation.

After analyzing the movie and all the facts related to Edwards' personality and anxiety, then the researcher can conclude that the movie, *Twilight*, directed by Catherine Hardwick is the representation of the author's idea that he wants to convey. She presents his idea to show the moviegoer that

human beings cannot be happy even though they have a power or strongest his man. However, it depends on human being's decision whether they want to be happy or not. So, they can decide and choose which ways that lead to happiness.

The researcher draws a conclusion that anxiety arouses because of the system of personality in which the conflict among the *id*, the *ego* and the *superego* occurs. When the *id* wants to get satisfaction, the *superego* must always consider his love; therefore, there will be a conflict that occurs in one's personality. The consequence is the rise of anxiety if the conflict cannot be solved soon. This matter is in accordance with the major character described by the director. In *Twilight*, the major character undergoes the conflict between his *id*, *ego* and *superego*. It is showed how Edwards' *id* dominated his *ego* and defeats his *superego*. Consequently, Edwards' *ego* has to obey his *id*. The role of the *id* influences Edward to defend his love. Actually, his *superego* warns him that he will protect his love.

B. Suggestion

After finishing analysis of the movie, the researcher would like to suggest other researchers who are going to analyze Catherine Hardwick's *Twilight* focused on the mental condition of the major character by means other theoretical approach, namely the psychoanalytic approach.

In *Twilight*, the author describes the major character, Edward, who has ambition to protect his love, the recognition of the strongest. His ambition forces him to do some efforts in order to fulfill his desire and his problem. All Edward's behavior is derived from his fictional finalism related to the goal, which he wants to be achieved.

The researcher realizes that this study is not perfect yet because of her limited knowledge in literature. The researcher hopes that the reader can take the lesson from this play and uses this study to compare this research with another's in order to widen the readers' knowledge to the development of literary study.

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APPENDIX

SYNOPSIS OF THE *TWILIGHT* MOVIE

Bella Swan has decided to leave sunny Phoenix, Arizona, to spend some time with her father Charlie Swan, the chief of police in the perpetually cloudy and rainy city of Forks, Washington, on the west coast of the Olympic Peninsula, so that her mother Renée and her minor league baseball-playing stepfather Phil Dwyer can go on the road together for spring training and perhaps even move to Jacksonville, Florida.

Bella's relationship with her father is cool, even though she hasn't seen him in several years. When she arrives in Forks, he surprises her with the gift of a red pickup truck he purchased from his best friend, Billy Black. Bella remembers making mudpies with Billy's son Jacob and looks forward to having at least one friend at Forks High School, until Jacob reminds her that he is a Quileute Indian and goes to school on the Reservation. Not to worry. On her first day of school, Bella is befriended by Eric Yorkie, the school's "eyes and ears", and he introduces her to some of the other students. Everything is looking cool so far.

Cool, that is, until she meets Edward Cullen. Edward is one of five foster kids adopted by Dr Carlisle Cullen and his wife Esme. There's also Alice and Emmett Cullen and the twins, Rosalie and Jasper Hale. From the moment Edward lays eyes on Bella, he can not stop scowling at her. When Bella is assigned as Edward's lab partner in Biology and he storms out the door when the bell rings, Bella is puzzled as to what she could have done to anger him. When

she overhears him in the office attempting to transfer out of Biology, she decides to confront him and ask him what is his problem. However, she does not get the chance because Edward is absent for the next several days. When Edward does return to school, he seems changed. He introduces himself to Bella and asks her about herself, her family, and whether or not she likes the cold, rainy climate in Forks. Later that day, as Bella is about to get into her truck, another car careens out of control in the school parking lot. Within seconds, Edward has crossed the lot, pulled Bella out of the way, and seemingly stopped the car with his bare hand. When she tries to ask Edward how he did it, he simply.

That does not stop Bella from asking Edward to be her date when the kids decide to go surfing at La Push Beach on the Indian Reservation, but Edward does not show. Later, Bella asks Jacob what was meant by that remark, and Jacob tells her of a Quileute legend that says the Quileutes are descended from wolves whereas the Cullens are descended from an enemy clan. The legend also goes that the Quileutes and the Cullens made a pact that required the Cullens to stay off Quileute land in exchange for the Quileutes keeping it secret what the Cullens really were. She goes along with her new friends, Jessica Stanley and Angela Weber, when they decide to go shopping in Port Angeles for their prom dresses.

After purchasing her books, Bella heads to the restaurant where she planned to meet Jessica and Angela for dinner before heading back to Forks. Along the way, however, she is stopped by four guys with no good on their minds. Suddenly, Edward drives up, forces the guys to back off, and orders Bella to get into the car. When Edward and Bella finally join Jessica and Angela, the girls

have already eaten. Edward offers to see that Bella gets some dinner and then to drive her back to Forks, so Jessica and Angela take off, giving Bella and Edward a chance to talk privately. Edward reveals that he was following Bella because he has developed very protective feelings towards her.

On the drive back to Forks, Bella accidentally touches Edward's hand and is amazed at how cold it is. As they pass the Forks Police Department, they see several police cars, including that of Bella's father, with their lights flashing. Dr Cullen's car is also there, so Bella and Edward stop to see what's happening. They learn from Carlisle that the body of Waylon Forge, a good friend of her father, was just found lying in a boat, dead from what looks like an animal attack, this being the second animal attack to happen near Forks. Later, after Bella has returned home with her father, she starts paging through the books she purchased and comes across a Quileute legend about "The Cold One." Googling it, she learns that "The Cold One", aka Apotamkin, is a fanged creature, described as undead, immortal, possessing incredible speed, strength, and cold skin. It is said to drink human blood and variously equated with other legends about vampires.

The next day, Bella confronts Edward with her findings. He does not deny it. He takes her to the top of a mountain, out of the cloud bank, and shows her how a vampire's skin sparkles in the sunlight. He explains how the Cullen family has learned to live on animal blood and consider themselves "vegetarian vampires." Still, I am a killer, he says, and admits that he's never wanted a human's blood as much as he wants hers. I do not care, Bella replies. The

relationship between Bella and Edward progresses to the point where Edward decides to take Bella home to meet his family.

One rainy afternoon, Edward takes Bella out to play baseball with his family. In the middle of the game, three figures come walking out of the mist. Fearfully, the Cullens regroup, hiding Bella behind him. The intruders are the rogue vampires who have been feasting on humans, including Waylon Forge. They introduce themselves as Laurent, Victoria, and James and ask whether they can join the Cullens for a game. Thinking quickly, Carlisle agrees, saying that some of the family were leaving, and Laurent and the others can take their places - a cue for Edward to get Bella safely away before she is detected. Everyone moves back into the field to take their places. But suddenly, the wind shifts so that James catches Bella's scent and realizes that there is a human in their midst. "You brought a snack," he sneers and heads toward Bella. Edward jumps between them. Laurent backs off and agrees to leave, taking James and Victoria with him. "Get Bella out of here," Carlisle warns Edward. As they quickly drive away, Edward explains to Bella that James is a tracker. Now that he's got her scent, he won't give up until he has her. Bella's only salvation is, if they can get to James first, rip him apart, and burn the pieces.

They plan a ruse to get Bella quickly in and out of the house without her father knowing what's happening. She then informs her father that she's got to get away from here...now! Unfortunately, James has already tracked Bella to Charlie's house and is on their trail. First, they stop at the Cullens' house, where Laurent has shown up to warn them about James and Victoria. The plan now is for Alice and

Jasper to drive Bella south, while the others, including Rosalie and Esme dressed in Bella's clothes, attempt to create a false trail through the woods. It doesn't take long, however, for James to realize that he's been duped.

When James changes his course, Alice senses the change and has a vision of James heading to a ballet studio in Phoenix where Bella once took lessons. While Jasper and Alice check them into a hotel in Phoenix, Bella gets a call on her cellphone from her mother, frantically worried about her. Suddenly, James comes on the line and informs Bella that he got her Phoenix address from Forks High School and arrived there just as her worried mother also got there. If Bella wants to save Renée's life, she must ditch Jasper and Alice and meet James in her old ballet studio. Bella takes a taxi to the studio; but, when she gets there, she finds that it was a trick. James got an old movie from her house, and it was only Renée's voice Bella was hearing. James then taunts her further by threatening to film their "time together" to break Edward's heart.

As the camera rolls, James bats Bella around the room, then breaks her leg. Suddenly, Edward shows up, having gotten there faster than the others because of his greater speed. With their vampire strength, James and Edward toss each other around the room, breaking mirrors and windows with the impact of their bodies. At one point, James manages to swoop down on Bella and bite her arm. Just then, Carlisle, Alice, Emmett, and Jasper show up. Alice races to Bella's side, while Carlisle pulls Edward off James, telling him that Bella needs him more. Edward has a decision to make...either let the change happen or suck out

the venom. Edward refuses to allow the change, so he decides to suck out the venom even though it means that he might not be able to stop.

When Bella awakens, she is in the hospital, her mother at her side and Edward asleep in a chair. Bella claims not to remember anything that happened, so Renée tells her how Edward and his father came down from Forks to persuade her to return; and, when Bella went to see them at their hotel, she tripped, fell down two flights of stairs, broke her leg, went through a window, and lost a lot of blood. He tells Bella that they took care of James and that Victoria ran off. Then he lowers the boom. He wants Bella to move to Jacksonville with her mother so that she can't be hurt anymore by her association with him. Bella refuses.

Bella moves back to Forks with her dad. With her leg still in a cast, Bella attends the prom with Edward. When Edward goes off to park the car, Jacob sits down next to Bella. He tells her that his father wants her to break up with Edward and that he sent a warning. She informs him that she's made the decision to be with him forever and offers him her neck. Edward bends over to bite her neck but ends up simply kissing it.



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1. Edward's Ambition to protect his love in Catherine Hardwick's Twilight (2008)

2. Edward's Anxiety to protect his love in Catherine Hardwick's Twilight Movie (2008) : Psychoanalytic Approach.

3. _____

4. _____

Saya,

Noor Syamsiyah K

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Pembimbing I : Bp/ Ibu Drs. Candrariningrum, A. Phil., D. Ed.

Pembimbing II : Bp/ Ibu Titik Setyabudi, S.S.

Pimpinan Jurusan Bhs Inggris

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Di Jurusan No. _____ Tgl _____

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Judul Skripsi : (di isi setelah disetujui)

Edward's Anxiety to protect his love in Catherine Hardwiche's Twilight Movie (2008):
Psychoanalytic Approach

Demikian harap menjadi maklum

Surakarta, _____

Pembimbing I : Dr. Phil. Dewi Chandraningrum MEd. (Dr. Dewi)

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BERITA ACARA UJIAN SKRIPSI

Pada hari ini: Rabu tanggal: 03 November 2010 jam: 10.00 WIB berdasarkan Surat keputusan Dekan Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Surakarta No.6993 /FKIP/A3-II/IX/ 2010 tanggal: **22 Oktober** 2010 perihal Susunan Tim Penguji Skripsi Sarjana S.1.

- A. Ketua : Nama : Dewi Candraningrum, Dr.Phil.
Jabatan/Gol : Asisten Ahli/ IIIb
B. Sekretaris : Nama : Titis Setyabudi, S.S.
Jabatan/Gol : Asisten Ahli/ IIIa
C. Anggota : Nama : Dra. Abdilah Nugroho M.Hum.
Jabatan/Gol : Lektor/ IIIc

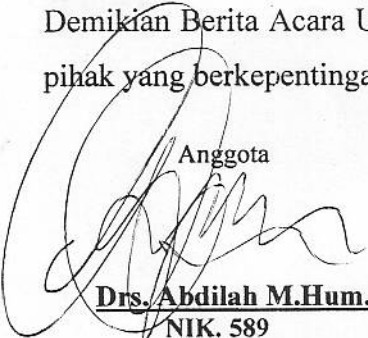
Dengan ini menyatakan bahwa mahasiswa tersebut di bawah ini telah menempuh ujian skripsi:

Nama : Noor Syamsiyah K.
NIM : A 320 060 038
NIRM : -
Jurusan : FKIP Bahasa Inggris
Judul Skripsi : **EDWARD'S ANXIETY TO PROTECT HIS LOVE IN CATHERINE
HARDWICK'S TWILIGHT MOVIE (2008):
A PSYCHOANALYTIC APPROACH**

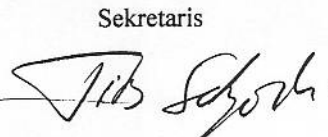
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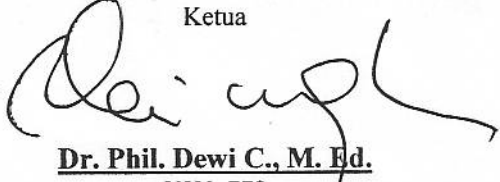
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Jabatan : Pembimbing Utama
2. Nama : Titis Setyabudi, S.S.
Pangkat/Gol : Asisten Ahli/ IIIa
Jabatan : Pembimbing Pembantu

Dengan ini menyatakan bahwa mahasiswa tersebut dibawah ini sedang dalam proses pembimbingan skripsi.

Nama Mahasiswa : Noor Syamsiyah K.
N I M / N I R M : A 320 060 038
Jur/Progdi : Pendidikan Bahasa Inggris
Judul Skripsi : **EDWARD'S ANXIETY TO PROTECT HIS LOVE IN CATHERINE HARDWICK'S TWILIGHT MOVIE (2008): A PSYCHOANALYTIC APPROACH**

NO	TAHAPAN	TANGGAL	KETERANGAN
1.	Penunjukan Dosen Pembimbing	09 Maret 2010	Lancar
2.	Proposal	20 April 2010	Lancar
3.	Rencana Penelitian	11 Mei 2010	Lancar
4.	Kerangka Penelitian	20 Mei 2010	Lancar
5.	Pengumpulan Data	28 Mei 2010	Lancar
6.	Analisis Data	25 Juni 2010	Lancar
7.	Penyusunan/ Penulisan Skripsi	01 Agustus 2010	Lancar

Demikian Berita Acara Bimbingan Skripsi ini dibuat untuk diketahui dan dipergunakan seperlunya oleh pihak yang berkepentingan.

Surakarta, Oktober 2010

Pembimbing Pembantu

Pembimbing Utama

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Ujian Dilaksanakan

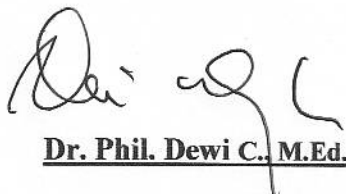
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Judul Skripsi : **EDWARD'S ANXIETY TO PROTECT HIS LOVE IN CATHERINE
HARDWICK'S *TWILIGHT* MOVIE (2008):
A PSYCHOANALYTIC APPROACH**

Skripsi tersebut telah direvisi dan disahkan


Pada tanggal: 03/11/2010

Penguji I


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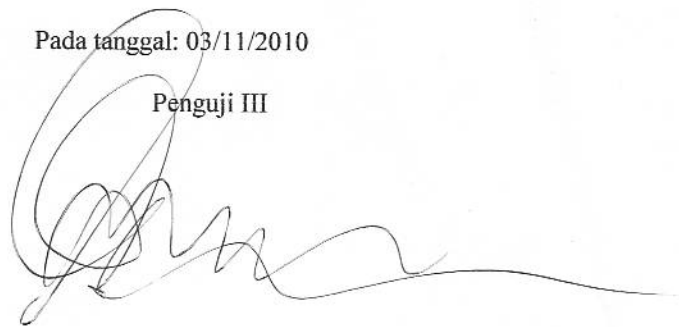
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